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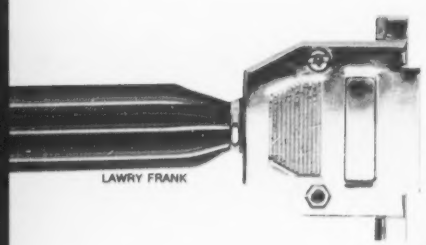
Production salary survey 100

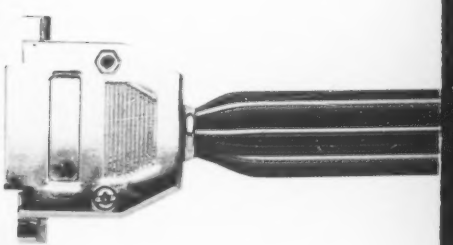
Folio:

AUGUST 1987 THE MAGAZINE FOR MAGAZINE MANAGEMENT $6.00



LAWRY FRANK

Streamlining editorial production via PC networks



Local area networks may add speed, flexibility and precision to magazine pre-press, but connecting personal computers is no simple matter. **90**

McCall's negotiation draws mixed reaction

By abandoning the rate card for open negotiations, *McCall's* says it's only legitimizing the obvious. Some observers cry folly, others say more titles will follow. **17**

Direct response: There are no rules, but . . .

You can beat the old control, beat your big winner, do better, be a hero—because there are no rules, only observations, and the opportunity to test, test, test. **108**

Magazines discover list enhancement

Enhancement, adding demographics or other data to the names on a subscriber list, helps boost list rentals. But magazines have yet to exploit enhancements for their own direct marketing. **17**

Clay Felker is back

Manhattan, inc.'s staff turmoil continues as Felker tries to work his old magic. **55**

August 1987

Production salary survey 100

FOLIO:'s 1987 complete analysis of the production pay scale, based on responses from 403 production directors and managers, by region, responsibilities, type of magazine and more.

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Florida's ad tax is more than a financial drain, more than a clerical nuisance—it threatens one of our basic freedoms, contends J. Roger Friedman, president of Lebhar-Friedman.

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Daniel Capell analyzes shifts in promotion mailing times, the use of freelancers, renewal performance and other topics, based on research conducted by *Capell's Circulation Report.*

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Don't stop at profitability and cashflow when evaluating circulation sources, says consultant David Foster. His Index factors in risk, money's time value and qualitative criteria.

Mailers prepare to challenge USPS 19

As hearings on the Postal rate case get underway, mailers are ready with rebuttals. The second class industry's prime gripe is the elimination of the editorial flat rate.

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FOLIO:'s 1987

This year's complete analysis of the pay scale for 403 production directors and managers

BY SUZANNE ZELKOWITZ
ASSOCIATE EDITOR

"I love making it all work: combining the editorial and advertising in a thoughtful way, making the edit package look uncompromised in spite of the chronically late advertising that we accept. It's a balancing act to be sure, but that's half the *fun* of the job and *all* the work, and the headaches as well," confides a production manager with more than five years' experience to her credit.

FOLIO: wanted to find out just how the balancing feats reported by many production executives actually balance out in their paychecks. Our third annual production salary survey analyzes information supplied by more than 400 respondents by nine key factors.

Some of the findings:

•Men in production outearn women. Males in the top production slot take in 32 percent more than their female colleagues. Male production managers outscore their female counterparts by 28 percent.

•Business magazines are more likely to offer deferred compensation, pension or profit sharing plans to their production staff.

•The best indicator of how much money a production director is earning this year is the number of employees supervised. This is the variable that differentiates best in this year's survey, showing the highest average salary spread from top to bottom.

ILLUSTRATION BY MICHELLE R. REEH

Production directors

The average annual salary for those who hold the top production title (production director, vice president of production) is $42,372. They report an 8.7 percent salary increase from 1986 to 1987.

Production directors on business magazines enjoy a slight edge over their peers on consumer titles. The average salary for those working on business publications is $43,146, or 5.3 percent higher than that of management on the consumer side of the fence, which is $40,971.

Those in the number-one production spot in the Northeast and West net higher salaries than their peers in the Central and South Atlantic regions. Those in the Northeast log in at $46,649, followed by directors in the West, registering $42,579. Production directors in the Central states post $38,560. They are trailed by those in the South Atlantic, who come in at $34,795. This regional pattern is particularly evident for directors on business magazines, but not for those on consumer titles.

Women's salaries fall 24 percent behind their male colleagues' salaries, with women receiving $36,133 compared to men's $47,657.

Those just starting out as production directors make considerably less than veterans. Directors with experience of three years or less get $27,160. Their counterparts with more than 20 years in the business outpull them by 89 percent, with $51,198. And while salary does increase through all experience categories, the disparity between those with 11 to 20 years, at $48,120, and those with more than 20 years' experience is fairly small, roughly a $3,000 difference.

Production directors responsible for more than one magazine earn $44,745, or 16.4 percent more, compared to $38,432 for those handling only one title.

Salary goes up commensurately with increased responsibility for staff supervision. Production directors in charge of more than 10 employees net approximately twice as much as their colleagues with no supervisory role,

production salary survey

$59,442 compared to $27,182. Directors with responsibility for one or two persons make $39,095, and those having three to 10 staff members under them earn $43,804.

There's a steady progression in salaries as circulation increases. Directors working on magazines with circulations of 50,000 or less receive $36,223 compared to the $49,125 garnered by those on titles with circulations of 500,000 or greater.

Production managers

The average annual salary for production managers is $27,186, or 36 percent less than what production directors receive. Those in the number-two position on the production staff report a 6.6 percent increase in their 1987 salary over the previous year's.

Production managers on consumer magazines have a 12.5 percent edge over their business publication peers, $29,075 compared to $25,842.

Once again, the Northeast reigns as the highest paying region in the country. But those in the West are close, with less than a $1,000 difference, $28,264 versus $27,419. Trailing both sections, but on an equal footing with each other, managers in the Central and South Atlantic regions weigh in at $25,757 and $25,615.

Male production managers earn considerably in excess of their female counterparts—$32,087 compared to $25,040, or 28 percent more.

Earning power increases with years of experience. The biggest jump in salary is from $20,065 for those in the starting-out slot (three years or less) to $27,738 for those in the four to 10 year category—a 38.2 percent hike. But a similar progression continues overall. The upward trend is most clearly noticeable on the consumer side, rising from $21,039 for those with less than three years' experience up to $41,513 for production managers with more than 20 years under their belts, or about twice the salary.

As circulation mounts, so does salary. Again, the greatest gap is evidenced between the lowest to highest circulation categories, with $23,543 registered for production managers on magazines with circulations under 50,000 and $37,149 for those on publications of 500,000 or more circulation.

The ability to deal with extremely hectic schedules pays off for production managers of weeklies, with overall average salary standing at $32,053 as opposed to $27,231 for those on monthlies, or 17.7 percent more. Production managers handling other frequency publications (biweeklies, semimonthlies and quarterlies) receive $25,837, or 19.4 percent less than their counterparts on weeklies.

Bonuses

Fifty-seven of the 133 production directors participating in the study, or 42.9 percent, report receiving annual bonuses, while 98 of the 270 participating production managers, or 36.3 percent, indicate they get bonuses. Overall, directors garner almost three times the average bonus as managers—$4,806 versus $1,815.

By gender, male production directors outdistance females holding the same job title by a wide margin, $6,204 compared to $3,456. Male production managers also outpace their female colleagues, reporting an average annual bonus of $2,372 against $1,578.

As circulation goes up, the bonus rises. Directors on magazines with circulations of 500,000 or greater fare best, registering annual bonuses more than twice those of directors on the lowest circulation magazines—$7,350 compared to $3,232.

Production directors on consumer magazines surpass their business maga-

"It's real work to keep editorial, advertising and production from being too self-centered. Putting magazines out requires a sense of teamwork between all three factions, and it is sometimes rather difficult to prevent the blaming and, yes, name-calling amongst these camps. It's kind of a Hatfield vs. McCoy situation that in the end is totally nonproductive."

Production manager in the Northeast, with almost 10 years' experience, earning $20,000.

"Achieving the successful marriage of technology and the creative process is always a challenge."

Production director in the Northeast with 15 years' experience, earning salary and bonus of almost $60,000.

zine peers in average annual bonus by 19.2 percent: $5,267 compared to $4,419. And production managers on consumer titles pull ahead of their business publication counterparts with $1,981 compared to $1,690, or 17.2 percent more.

Deferred compensation

The majority of production professionals indicate that they have the opportunity to participate in a deferred compensation, pension or profit sharing plan. Almost 56 percent of production directors and about 61 percent of production managers report the option.

While roughly two-thirds of production executives in both job categories working on business titles receive deferred compensation, less than half on consumer titles are offered such plans. In both the business and consumer categories, production managers receive deferred compensation with slightly more frequency than do production directors—by 6.4 percent and 2 percent, respectively.

Using the numbers

It is important to use the salary information in this survey cautiously. In some instances there were not enough respondents in certain cells to enable us to reach conclusions. For this reason FOLIO: is publishing the number of respondents in each cell (these numbers are shown in parentheses).

The survey is also limited to comparing one variable at a time. For example, production directors and vice presidents of production in the Northeast are earning better salaries than their colleagues in other regions, but are those in the Northeast who responded to the survey working on larger circulation magazines? Are they the most experienced? FOLIO: does not answer these questions, or offer an analysis.

In addition, this year FOLIO: has restructured its sample to broaden the sample base, eliminating the requirement that a fixed percentage of the sample be drawn from magazines with total revenues of around $5 million or more. Therefore, it is not possible to make comparisons with prior surveys. *(See the methodology sidebar.)*

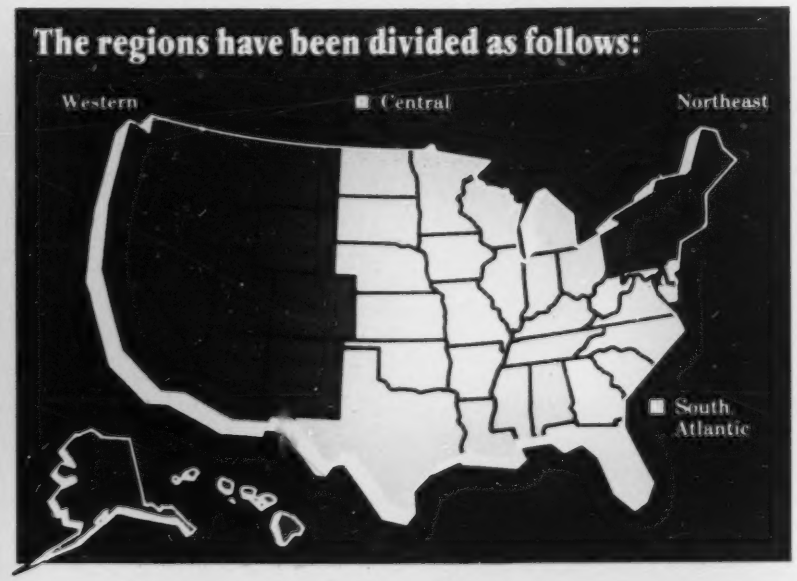
'We don't get no respect'

Many respondents voiced the opinion that the production department doesn't get the recognition it deserves in the publishing arena. Here is a sampling of comments:

"Getting advertisers, sales personnel, editors and management to meet the deadlines and take the production function more seriously than they do is what I call the 'We don't get no respect' syndrome," observes a director in the West, earning about $50,000.

"Meeting production schedules with too few people and an inadequate budget is very frustrating," says a director earning salary and bonus in the mid-sixties.

"I have trouble maintaining a positive attitude when the only feedback heard from publishers, sales reps, agencies and advertisers are the complaints and gripes," acknowledges a production director in the Midwest earning almost $40,000.□



"Maintaining schedules in light of soft business and the resulting tendency to stretch closing dates becomes tricky."

Production manager in the Northeast with 10 years' experience, earning $30,000.

"What a chore to get advertising material committed before I see the bluelines, and then getting the material to the printer before press date."

Production manager in the Northeast with six years' experience, earning a salary in the low twenties.

Production director

Production director (may be called vice president of production): Negotiates printing, typesetting and engraving contracts; establishes production schedules. Oversees individual production managers and advises on technical matters; is directly responsible for quality control.

Average salaries (The number of respondents is in parentheses.)		% increase '86 to '87
All respondents	$42,372 (133)	8.7%
Business	43,146 (70)	6.7
Consumer	40,971 (61)	10.8
Top one-third	$59,368 (44)	
Middle one-third	40,242 (44)	
Bottom one-third	27,835 (45)	

	Salary	Business salary	Consumer salary
By region:			
Northeast	$46,649 (64)	$48,198 (32)	$44,240 (30)
South Atlantic	34,795 (21)	36,169 (13)	32,563 (8)
Central	38,560 (31)	37,024 (19)	40,992 (12)
Western	42,579 (17)	50,708 (6)	38,145 (11)
By sex:			
Male	$47,657 (72)	$49,847 (37)	$44,324 (34)
Female	36,133 (61)	35,633 (33)	36,748 (27)
By years in business:			
Up to 3 years	$27,160 (10)	$25,400 (5)	$28,920 (5)
4-10	37,795 (60)	39,463 (25)	36,621 (34)
11-20	48,120 (40)	47,472 (25)	49,200 (15)
More than 20	51,198 (22)	48,204 (14)	53,071 (7)
Responsible for:			
One	$38,432 (50)	$39,941 (22)	$37,246 (28)
More than one	44,745 (83)	44,615 (48)	44,130 (33)
By no. of production employees supervised:			
None	$27,182 (11)	$28,143 (7)	$25,500 (4)
One/2	39,095 (44)	41,324 (21)	37,061 (23)
3-10	43,804 (64)	44,719 (35)	42,939 (28)
More than 10	59,442 (13)	55,750 (7)	60,500 (5)
By circulation:†			
To 49,999	$36,223 (32)	$37,423 (20)	$34,225 (12)
50,000-99,999	38,913 (17)	41,169 (9)	36,375 (8)
100,000-499,999	44,254 (64)	46,699 (39)	40,625 (24)
500,000 and more	49,125 (20)	40,000 (2)	48,382 (17)
By frequency:†			
Weekly	$60,583 (6)	$52,125 (4)	$75,000 (1)
Monthly	42,109 (77)	43,149 (40)	40,984 (37)
Other	39,889 (49)	41,760 (26)	37,855 (22)
By average total pages produced annually:†			
To 499	$37,358 (38)	$39,476 (17)	$35,643 (21)
500-999	36,340 (25)	33,847 (15)	40,080 (10)
1,000-1,499	40,695 (20)	43,950 (6)	39,554 (13)
1,500 and more	50,183 (46)	49,232 (29)	50,044 (16)

† Refers to the magazine with the largest circulation on which respondent works

"It's a never-ending struggle to keep manufacturing costs down while still maintaining the integrity of the product. Also, since production is not a profit-generating department, it's difficult to get approval for adequate staffing."

Production director working on a 200,000 circulation magazine, earning salary and bonus in the high fifties.

"Training and motivating individual production managers, then keeping them on staff for more than a year's time takes lots of effort."

Production director in the Northeast, supervising six persons, earning salary and bonus in the low thirties.

Production manager

Production manager: Directly responsible for daily production operations, including publication paste-up, quality control and maintaining production schedules. Is liaison with printing plant. May traffic advertising and editorial materials.

Average salaries (The number of respondents is in parentheses.)		% increase '86 to '87
All respondents	$27,186 (270)	6.6%
Business	25,842 (156)	5.8
Consumer	29,075 (113)	7.7
Top one-third	$37,662 (90)	
Middle one-third	25,760 (90)	
Bottom one-third	18,136 (90)	

	Salary	Business salary	Consumer salary
By region:			
Northeast	$28,264 (109)	$26,410 (66)	$31,110 (43)
South Atlantic	25,615 (35)	25,901 (20)	25,357 (14)
Central	25,757 (73)	24,705 (49)	27,905 (24)
Western	27,419 (47)	25,454 (17)	28,532 (30)
By sex:			
Male	$32,087 (83)	$30,760 (40)	$33,322 (43)
Female	25,040 (186)	24,146 (116)	26,566 (69)
By years in business:			
Up to 3 years	$20,065 (72)	$19,514 (46)	$21,039 (26)
4-10	27,738 (130)	26,403 (69)	29,343 (60)
11-20	33,144 (46)	32,532 (28)	34,095 (18)
More than 20	35,689 (19)	31,455 (11)	41,513 (8)
Responsible for:			
One	$26,577 (132)	$25,548 (72)	$27,812 (60)
More than one	27,879 (136)	26,204 (83)	30,504 (53)
By no. of production employees supervised:			
None	$22,198 (76)	$21,780 (51)	$23,051 (25)
One/2	27,587 (113)	27,083 (68)	28,458 (44)
3 or more	31,850 (77)	30,100 (34)	33,233 (43)
By circulation:†			
To 49,999	$23,543 (62)	$22,391 (37)	$25,248 (25)
50,000-99,999	25,288 (61)	25,433 (44)	24,912 (17)
100,000-499,999	26,582 (106)	26,678 (69)	26,403 (37)
500,000 and more	37,149 (39)	40,500 (6)	36,540 (33)
By frequency:†			
Weekly	$32,053 (20)	$30,539 (9)	$33,291 (11)
Monthly	27,231 (175)	24,780 (106)	30,995 (69)
Other	25,837 (73)	27,638 (40)	23,654 (33)
By average total pages produced annually:†			
To 499	$26,913 (73)	$26,405 (28)	$27,229 (45)
500-999	25,017 (47)	23,802 (36)	28,993 (11)
1,000-1,499	25,902 (43)	24,420 (25)	27,961 (18)
1,500 and more	28,912 (92)	27,499 (57)	31,215 (35)

† Refers to the magazine with the largest circulation on which respondent works

"Who doesn't have to deal with changes at the last minute by the publisher and ad manager? All of which are understandable, but you have to be nimble!"

Production manager in the West earning more than $30,000.

"Getting to work knowing the salary I get is a daily challenge."

Production manager in the Northeast earning salary and bonus in the low twenties.

Average annual bonus, by title

Average anticipated amounts (The number of respondents is in parentheses.)

	Production director	Production manager
Average, all respondents	$4,806 (57)	$1,815 (98)
By region:		
Northeast	$5,379 (28)	$1,838 (34)
South Atlantic	2,322 (9)	1,335 (16)
Central	4,600 (10)	1,844 (29)
Western	5,640 (10)	2,238 (17)
By sex:		
Male	$6,204 (28)	$2,372 (31)
Female	3,456 (29)	1,578 (66)
By circulation:†		
To 99,999	$3,232 (19)	$1,606 (42)
100,000-499,999	4,965 (28)	1,871 (40)
500,000 and more	7,350 (10)	2,297 (15)
By magazine:†		
Consumer	$5,267 (26)	$1,981 (44)
Business	4,419 (31)	1,690 (53)

† Refers to largest-circulation magazine on which respondent works

% whose companies offer deferred compensation, by title

(The number of respondents is in parentheses.)

	Production director	Production manager
Total respondents	55.6% (133)	61.1% (265)
Business magazine respondents	62.9 (70)	69.3 (153)
Consumer magazine respondents	47.5 (61)	49.5 (111)
By sex:		
Male	54.2% (72)	61.2% (80)
Female	57.4 (61)	61.4 (184)
By circulation:†		
To 99,999	53.1% (49)	52.1% (121)
100,000-499,999	62.5 (64)	73.8 (103)
500,000 and more	40.0 (20)	53.8 (39)

† Refers to largest-circulation magazine on which respondent works

Methodology

Four hundred thirty-two of the 1,135 production professionals who received questionnaires responded to this survey. The response rate is 38 percent. Of the total responses received, 403 contained sufficient information to be used for tabulation.

The survey took place in February and March of this year and reflects 1987 salaries.

Sixty-five percent of those initially sampled work for publications with circulations of 100,000 or more. Note that this year FOLIO: has broadened its sample base and has eliminated the requirement that a fixed percentage of our sample be drawn from magazines with total revenues of around $5 million or more. Therefore, production salaries reported in this study cannot be compared to the salaries published last year.

In some cases, respondents did not give an exact bonus figure or an exact percentage for their 1987 salary increase over 1986, but gave an expected range. Here the mean was used for tabulation. For example, if a production professional indicated that his or her annual bonus would be between $2,000 and $4,000, the arithmetic mean of $3,000 was accepted as that respondent's expected bonus for the year.

A job description has been included with each compensation chart. These job descriptions were printed on the questionnaire. Respondents were asked to mark the description that most accurately listed their duties. Space was also provided for additional information.

"Balancing cost, service and quality on each job. Trying to get all three at once, that's what I'm after."

Production director in the South with 15 years' experience, earning salary and bonus of about $70,000.

Trends in circulation promotion

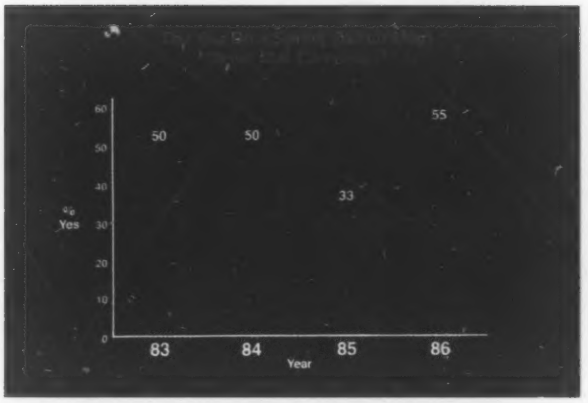
The increase in direct mail volume is forcing circulators to try new mailing strategies

Approximately 400 million to 450 million magazine subscription promotions are mailed annually by subscription agents. In addition, magazines directly send out millions more, according to E. Daniel Capell, president of Compuname/Names in the News, and editor of the newsletter, *Capell's Circulation Report (CCR)*. How are circulators handling this kind of promotion volume?

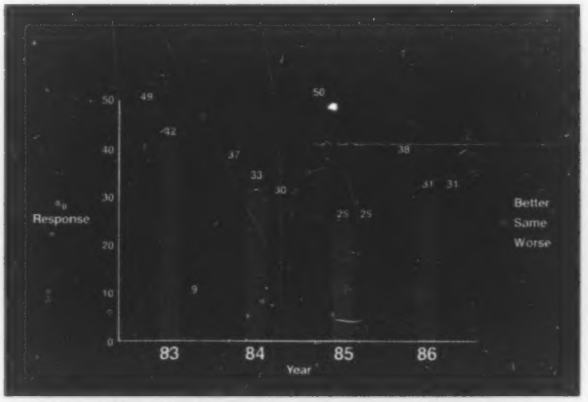
In this, the second part of his report on circulation trends, Capell looks at the shifts in promotion mailing times, the growth in the use of freelancers, renewal performance, and other topics. The trends presented here are based on surveys conducted by *CCR*.

In general, the industry is moving away from the traditional year-end promotional mailing and moving into a regular, ongoing promotion strategy. Magazines are now dropping direct mail drives on a quarterly or even monthly basis, he says. The change in strategy is a response to the proliferation of subscription agencies and their increased mailings. Magazines are now in the position of trying to "beat out the subscription agencies," in acquiring subscribers, notes Capell. More magazines are trying nontraditional mailing times to avoid the peak stamp sheet mailing times, he observes.

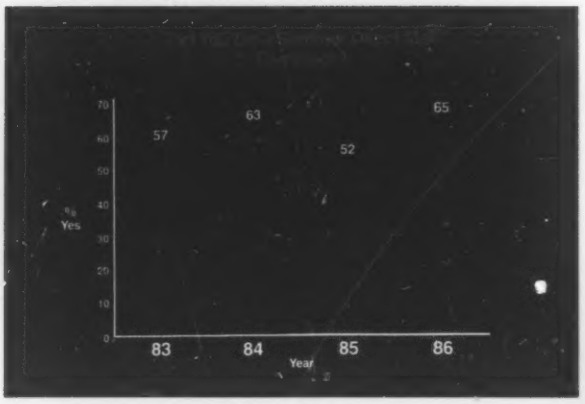
One disturbing trend is beginning to emerge: Direct mail volume is most certainly up, but response is not necessarily following suit, he cautions.



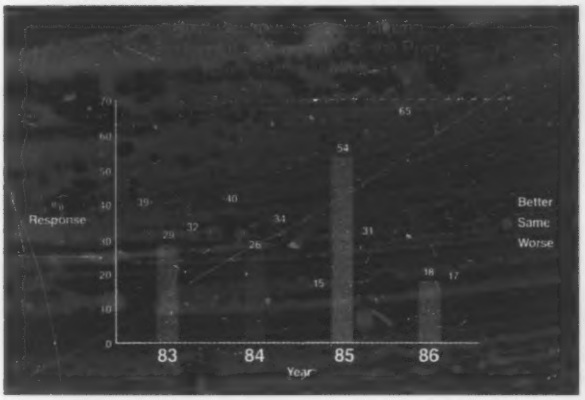
Mailing times are changing dramatically. Last year, 55 percent of survey respondents conducted a spring mailing, up from 33 percent the year before. This trend certainly departs from the traditional reliance on a year-end mailing. In fact, magazines are tending to do more ongoing mailings on a quarterly, monthly or even bimonthly basis. The new strategy is a response to the growth of stamp sheet mailings. Magazines must now move their mailings to avoid the peak stamp sheet mailing times.



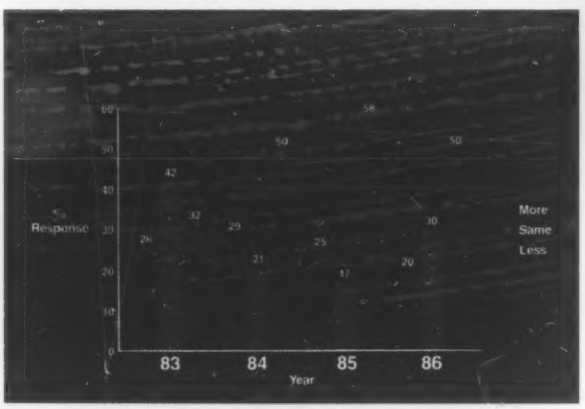
Spring mailing performance, however, has varied. In 1986, 38 percent said the spring mailing performed better than the one mailed the year before. In 1985, 50 percent reported that the spring mailing had performed better than the previous year's mailing.



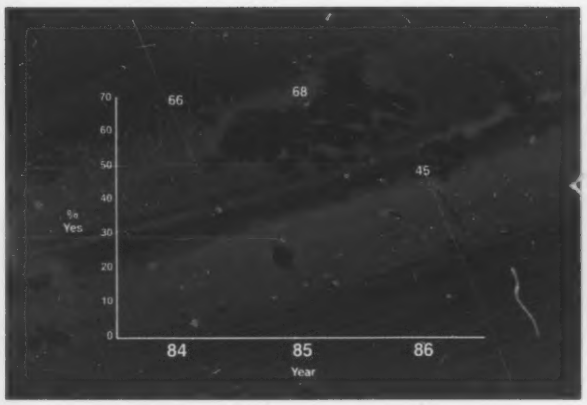
The summer mailing is becoming almost as big as the traditional, year-end mailing. Last year, 65 percent of the magazines surveyed did a summer mailing, the highest percentage in four years of tracking.



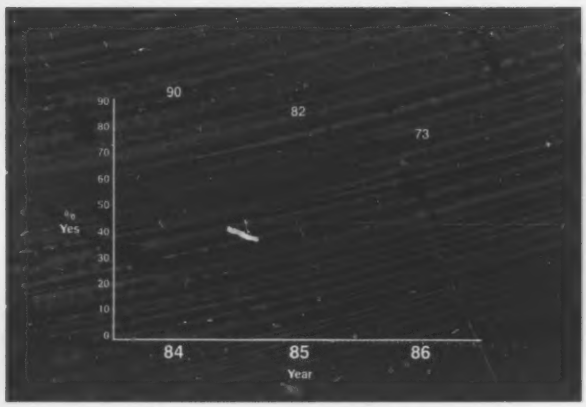
Performance of last year's summer mailing was the best in four years. Gross return was up for 65 percent of the respondents last year, compared to 15 percent the year before.



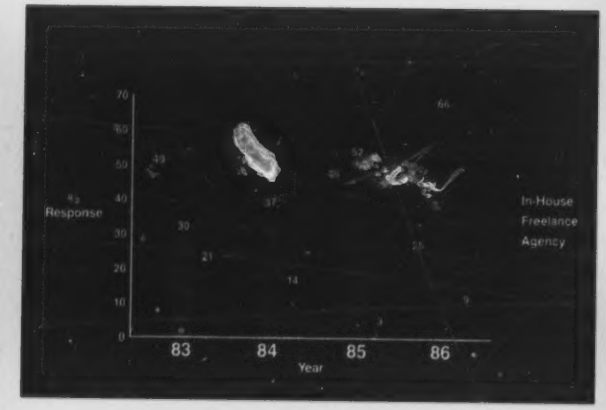
Last year, half the respondents reported that the summer mailing's volume was more than or at least the same as the year-end mailing's—proof that the summer mailing is becoming as important as the year-end mailing.



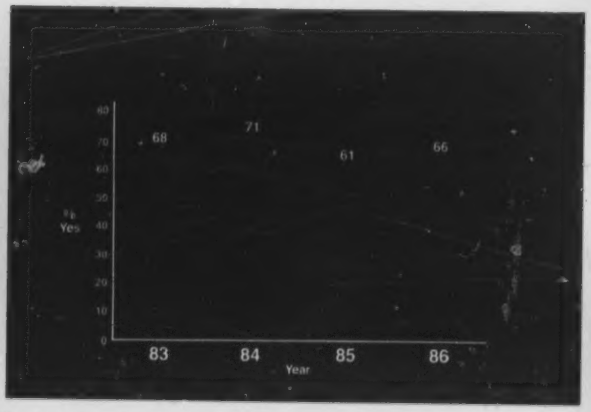
The fall mailing seems to be declining in popularity. A fall mailing was quite hot a couple of years ago. Now fall is in last place compared to the other seasons.



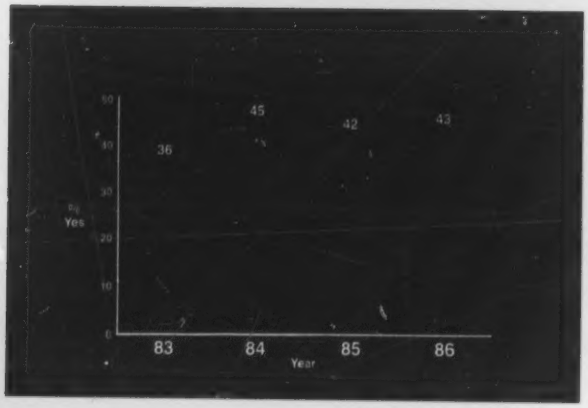
End of the year is still the most popular time for mailings (73 percent of the respondents conducted a year-end campaign in 1986), but this popularity is on the wane. The trend is toward regularly scheduled mailings throughout the year.



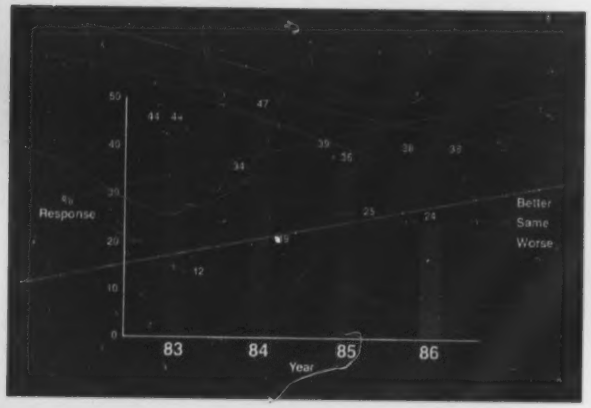
Circulators are using freelancers to handle more of their overall creative needs. Almost 66 percent of those surveyed use freelancers to produce packages, insert cards, TV spots and other promotions, up from 30 percent in 1983.



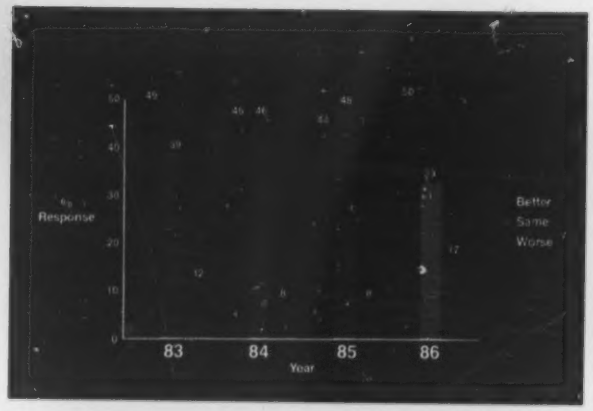
Little growth is seen in the use of direct mail agents. About two-thirds of the industry uses agents. The real growth is in the number of agents in the marketplace. Currently there are 400 million to 450 million magazine solicitations mailed annually. The volume was probably less than half this 10 years ago.



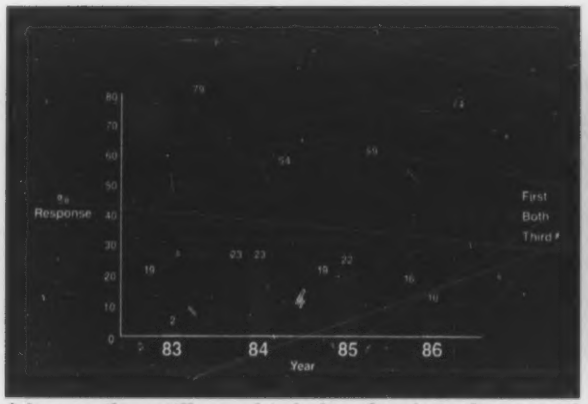
Are you beating your control package? A new direct mail package has a little bit less than a 50 percent chance of beating the control package, according to the circulators surveyed.



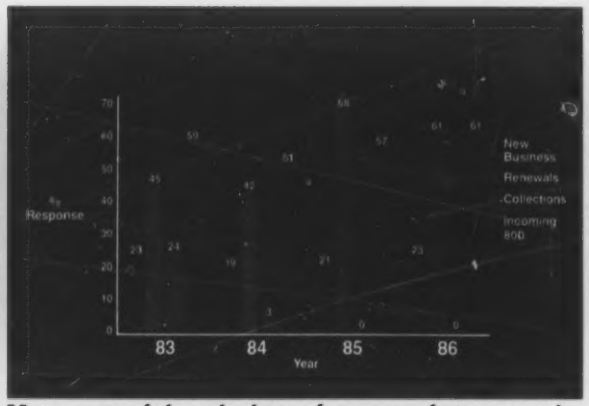
The insert card is not performing as well as it once did. The insert card has remained the last bastion for the hard offer, but hard offers don't look attractive when compared to the premiums, sweepstakes and other gimmicks being promoted.



Renewal performance is starting to erode. Note the number of respondents who say that renewal performance has worsened. From 1985 to 1986, the number more than doubled.



Most mailers still use third class for their direct mail drives. The growth in first class use has been minimal, which is surprising considering that those who've used first class have reported positive results. More mailers may find that first class is worth the expense, especially since some DMA surveys show that 5 percent to 10 percent of third class mail never gets delivered.



Heavy use of the telephone for renewals is reported. An incoming 800 number is also popular. When asked specifically if the 800 number helps increase overall renewal, very few circulators said yes. Yet the 800 number is being used continually, probably more as a service than a way to boost response. Circulators are not using the phone for collections.

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